

# CARNEGIE

*Magazine*



IN LOUISIANA

*The time is now . . .*

to review your will (and other estate plans) because of the radical changes made in the principles of Federal taxation by the Revenue Act of 1948.

Although the income tax provisions of this Act have received much publicity, not so much emphasis has been directed to the important effects the Act has upon Federal Estate and Gift taxes.

For husbands and wives, this legislation has made possible reductions in estate and gift taxes, provided the requirements specified in the Act are fulfilled.

We urge our customers and other friends to consult with their attorneys in order to determine whether their present estate plans are consistent with the provisions of the Act.

If the officers of our Trust Department can assist you and your attorney in any consideration you may give to the review of your estate plans, they will be glad to do so.

**MELLON NATIONAL BANK  
AND TRUST COMPANY**

## CALENDAR OF EVENTS

### CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

MONDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN WEEKDAYS 12:00 M. TO 1:30 P.M., MONDAYS 6:00 TO 8:00 P.M.

FINE ARTS GALLERIES OPEN UNTIL 10:00 P.M. WEEKDAYS THROUGH DECEMBER 12

### CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M. WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

*Open to the public every day without charge*

#### MASKS OF THE WORLD

An outstanding exhibit of masks from fourteen different countries—the oldest dating back to 1200 B.C., and the newest a Pittsburgh Pirate catcher's mask—is being shown in Current Exhibit Hall II of the Museum this month and December. This includes a reproduction in the manner of the tomb of Rameses II, containing a mummy with burial mask.

#### SEA BOTTOM TO MOUNTAIN TOP

The famous Avinoff collection of Parnassius butterflies is on display for the first time in an exhibit which also includes atomic and other mineral specimens, and glass reproductions of undersea life and unusual insects. Current Exhibit Hall I of the Museum.

#### PAINTING IN THE UNITED STATES, 1948

Three hundred paintings by as many artists, providing a cross section of the trends in painting today, are on display at the Institute until December 12, in the second- and third-floor art galleries. During the two weeks beginning November 21, visitors may vote for their choice to receive the Popular Prize of \$200.

#### CURRENT AMERICAN PRINTS

More than one hundred lithographs, etchings, engravings, serigraphs, and woodcuts by the leading print-makers in America are on display in an annual showing that will continue through December. Gallery of Hall of Sculpture.

#### GUILD OF ARTISTS

Art appreciation through practice with a paintbrush is the aim of the Guild of Artists, newly organized for members of the Carnegie Institute Society. The

group meets in the galleries each Monday night at 6:45 P.M. under the direction of Joseph C. Fitzpatrick.

#### GUILD OF NATURALISTS

Closer acquaintance with plants and animals is the interest that draws together the members of this new Guild, which will meet regularly at 6:45 P.M. each Monday evening in the Museum. A curator will speak the first Monday of each month, and the other sessions will be led by the educational staff. All members of the Carnegie Institute Society are eligible.

#### GIFT BOOKS FOR CHILDREN

##### AT THE LIBRARY

The twenty-eighth annual exhibit of children's books suggested as holiday gifts will be on display in the  
(Continued on page 124)

#### THE COVER

Robert Philipp's *In Louisiana* hangs in the current exhibit at the Institute, Painting in the United States, 1948. While painting a few portraits in New Orleans last year, Mr. Philipp frequented the Patio Royale, a restaurant in the Latin Quarter that intrigued him with its old-world charm. He made a number of sketches of the interior and of a young woman who always seemed to sit at the same table near an interesting old tree. "She looked like a Creole of old who really belonged in that setting." From one of these sketches *In Louisiana* was painted.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania . . . . . Dollars

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CHESTNUTS IN A BASKET—Zurbarán Follower, Spanish, ca 1640—A. A. Munger Collection—  
The Art Institute of Chicago

## FAMILIAR FOODS IN FAMOUS PAINTINGS

THE JOYS of eating have been sung in countless ways. But few epicures have left a more zestful record than the still life painters. Pictures like this *bodegón*, in which the foods of seventeenth century Spain are presented with a savory and sensuous appeal, have told of man's delight in dining from the time he learned to draw.

► More than a resume of native foodstuffs, these pictures reveal the nature of the land from whence they sprung. In the restraint with which these foods are placed upon the table we sense the drama of Spain.

► Against the deeply brooding background there is a flood of sunshine that bathes each object in a lovely, luminous light. From this golden stream the colors rise through somber shadow to sing with vibrant glow. In clarity of outline, fine modeling, and sym-

metry of composition, these foods remind us now of quaint old store displays.

► Great artists have excelled at still life. It takes virtuosity indeed to create appealing pictures that are essentially design and color. Francisco Zurbarán was among the best of these. A gifted shepherd lad who rose to become court painter to Philip IV, he was an interpreter of monastic life and a painter of objectivist *bodegones*.

► These mushrooms, chestnuts, almonds and fine cheeses painted three centuries ago were among Spain's choicest contributions to the world's cuisine. Traditions of good eating transcend time. And so today it is mushrooms such as these—pearly white, full-fleshed, and fragrant—that give Heinz Condensed Mushroom Soup its flavor.

—Heinz School Service Library

## "I LIKE TO LOOK AT IT"

BY HOMER SAINT-GAUDENS



HOMER SAINT-GAUDENS

I WRITE today not as a museum director but as the son of an artist of repute in his generation, Augustus Saint-Gaudens. Neither in my father's home nor in his studio did I whiff the odor of rarefied art talk. He would shut that off with the latest Edward Simmons

yarn from the Round Table at the famous Players Club in New York.

James Earle Fraser, the sculptor and my father's esteemed pupil, once wrote me:

"Your father never cared to talk art, and he hated theory. It seems to me that he realized what he wished without thought, and decided whether it looked beautiful or not to him, whereupon his sense of beauty, combined with the truth and dignity that he put into anything he did, made it a great work of art. I do not think for him theory amounted to anything. A man can make theories forever, but when a man finishes theorizing and begins to work he forgets every theory that he ever heard of, and it is his artistic judgment that tells. If it is the right kind, well and good. If it is not, what hope has he, theory or no theory?"

All of which is true enough, especially today when the artistic woods are crowded with theories chasing each other through critical poison ivy. If the casual onlooker starts in accepting seriously all these theories or experiments, call them what you will, he soon finds himself in the fix of the chap who wanted to go to Ballinasloe. He asked his way from an Irishman he met and got this for an answer:

"You take the second road to the left—that is, the one just beyond the bridge that is down, where you have to ford. Then you take the third to the right. You may think it is the second. It is not. It is the third. But, I tell you, if you want to go to Bal-

linasloe, I wouldn't start from here!"

Unfortunately all of us have had to start from "here" on our journey toward our pictorial Ballinasloe. And every one of our "heres" differs because of the varied backgrounds we possess. If you stop to think of it, our cultural possessions are of two kinds: the possessions we inherit and the possessions we acquire. We inherit our place and our accompanying tastes in the social order. We inherit, in a measure, our culture. We then acquire other thoughts by our enterprise and by our character. Both picture-painting and picture-appreciation are supported by inherited qualities and acquired qualities. In the Carnegie exhibition inherited qualities are expressed by such men as Redfield, while acquired qualities are expressed by such men as Knaths. As time marches on, much of the acquired becomes the inherited. So ten years hence, or five, or maybe only one, you might find me mentioning two quite different artists by way of illustration. For our pictorial Ballinasloe is forever on the move, and no one side of the place looks like the other side.

Remember Bill Mauldin's soldier who had the Purple Heart and just wanted an aspirin? It is with this in mind I will try to hand out the aspirin. Gertrude Stein, who wrote a lot of English that nobody could understand, once made a comprehensible reply when asked what she thought of modern art. She said, "I like to look at it."

There is our answer. The thing for you to do, as part of the public, is just to wander through the galleries, or sit down and ease your feet, look at what you like to look at, ignore what riles you, and relax. Because if you do not relax you are going to run into Oscar Wilde's difficulty when he was reputed to have remarked way back in the overstuffed nineties that "There are two ways of disliking art; one is to dislike it, and the other is to like it rationally."

Also remember that Wilde was at his prime almost sixty years ago when Alma-



MEDIEVAL SHADOWS BY RAPHAEL GLEITSMANN

First Prize of \$1,500

Tadema was to most folks as much in the public eye as is Jack Levine now. I bring this up because at the annual banquet we are in the habit of giving our jury of award, one of my trustees explained that he chiefly enjoyed looking at paintings like *Reading from Homer*, an engraving of which hangs in his home. Another trustee cocked his ears because he had never heard of the painting. Whereat I solved the puzzle, delighting in my superior cultural mine of information gained by way of many steel engravings of *Reading from Homer* that still were hung in London parlors in the dear old days when I toured that city selecting paintings for our International. *Reading from Homer* was painted around the late 1800s by Sir Laurence Alma-Tadema for choosy Victorian circles. My Alma-Tadema-fan trustee is a bit over seventy. *Who's Who* informs me that the trustee who had skipped Alma-Tadema is not too far beyond sixty, a bit younger than I am.

About the time Alma-Tadema exhibited in our Internationals, my elder trustee was headed into his thirties. Before I reached my thirties I was writing articles praising Dewing, Thayer, and Sargent. So it is altogether reasonable for my elder trustee to regard Alma-Tadema with the same ad-

miration that I accord Dewing or with which my junior trustee regards Thomas Benton. Both painters are technically competent according to their aims and generations. So they both have had their place in the Carnegie Institute shows, which aim to run the gamut of what is recognized as art by intelligent groups, be it left or right.

Let me next point out that Heinz trucks still extol fifty-seven varieties, and that Kipling, years ago, wrote:

*There are nine and sixty ways  
of constructing tribal lays  
And every single one of them is right.*

Therefore I will pigeonhole technique in its comfortable slot high up in the artistic empyrean, and for present purposes apply to painting the philosophy of our Pittsburgh merchant and our English poet. Thereby I hope to humanize the relation of our present show to our present public, asking this public when they apply their eyes to the paintings to do no more than keep in their thoughts Gertrude Stein's words, "I like to look at it."

To illustrate my theme I propose to call up the case history of our jury of award and their paintings, then continue on to our



six prize winners, and finally to wander as foot-loose and fancy-free as space permits.

My first juryman in alphabetical sequence is Alexander Brook. He is an intellectual romanticist with a yearning toward simplified realism. I am blessed if I know how he comes by such complicated words. The only thing about his education which differed from yours or mine was that school days he drew turkeys on the blackboard and brought bottles of beer to school because he said he wanted to copy their color. I wonder. I have been wondering ever since a genial luncheon my wife and I had out on his back lawn years ago. However his position is confirmed by the fact that he is a member of the National Institute of Arts and Letters and represented in New York's Metropolitan Museum and goodness knows how many other galleries.

Brook won the Lehman prize here in the 1930 International. He won our first prize in 1939. He was on the jury for the International in 1935. He is cognizant of the fact that present-day painting is mostly an experiment. He likes, however, to conduct his own experiments according to his own judgment based on skill of fingers and



SPRING BONNET BY JOHN CARROLL

lyrical zest of imagination. You may see the answer in our permanent collection in his paintings *Georgia Jungle* and *Interior*. The charm involved in the creation of his *End of Summer* in the present show causes persons, for reasons other than the technically bewildering, to "like to look at it."

Next I will turn to our juryman John Carroll, who, as well, once before served on our jury of award. He is a man to be respected because he has a love of his vocation yet, as a master of foxhounds, takes to horses. He is not the first artist so minded. I remember that my father's old friend Frederick Remington left word that he wanted inscribed on his gravestone, "He knew the horse."

I will return to John Carroll shortly, but for the moment this horse matter provides me with too good an analogy to miss. Recently some of you may have gone to the Rolling Rock races. You may have backed *Repose*, who, sad to relate, fell down on you both physically and financially. Your friend may have taken your money by backing *Big Bones*. Obviously this preference for horses like the preference for paintings is imponderable. Bless that imponderability. Mark Twain put his finger on it long ago when he said, "It takes a dif-



CHRISTINA OLSEN BY ANDREW WYETH  
Second Prize of \$1,000



THE ACTORS BY KARL ZERBE  
Third Prize of \$700

ference of opinion to make a horse race." Fortunately, whether you were lucky in picking a winner or were a financially harassed loser, eventually you and your friends drove back to the clubhouse to have a drink together.

That is as it should be with our exhibition.

There are few persons turning these pages who know more about pictures than they do about horses. Not many readers of the *Carnegie Magazine* know more about horses than I do. Yet as the years go by I find I know mighty little about horses, although I have been hanging around them from the day my father, sixty-odd years ago, brought into his Thirty-sixth Street studio in New York that gray gelding he used for the model for the horse in the Shaw Memorial in Boston.

So beware. The shorter anyone's acquaintance with this ephemeral modern-art business, the simpler that person is prone to think it is—which is where he is wrong, like Georgina Klitgaard with my animals. Mrs. Klitgaard is one of the best

of our landscape painters. She gave us a show up at the Saint-Gaudens Memorial, in Cornish, New Hampshire, this summer. Walking back to my house after the reception, we stopped at the stable where, on looking at one of my mares, Nancy, she spoke of "a simple thing like a horse."

However, just because neither pictures nor horses are simple, there is no need of any of us getting steamed up about either of them. Certainly it is a grand satisfaction to know how to treat strangles or have the technique of brush and palette at your finger tips. But that can only happen to one in ten thousand or more. For the rest of us, the nine thousand nine hundred and ninety-nine, we can never become, struggle as we may, good veterinarians like my lately lamented old friend, Dr. J. C. Kingan, or good artists like that virtuoso of paint, John Carroll.

He is a big man is Carroll, human and healthy, whose output is delicate, wistful, elusive. Ex-

amples of his work hang in one fine museum after another. Look at his *Mrs. Gordon Cox* in our permanent collection. Stand before his *Spring Bonnet* in the present show. You will be joined by others who "like to look at it."

The third jurymen this year was Luigi Lucioni, a member of the National Academy of Design, who has sold pictures to museums of such divergent tastes as the Metropolitan and the Whitney Gallery. His landscape *Vermont Pastoral* hangs in our permanent collection. You may see his painting of Gladys Swarthout in this year's show. He met Miss Swarthout because he is a music fan. His approach to that art as well as his own he set forth to me once when he repeated Verdi's famous remark, "If you want to know if you have written a good opera, look in the box office." Perhaps some of you heard *La Traviata* at Syria Mosque last month. If you did, you will agree that Lucioni quoted that statement because he thinks that, like *La Traviata*, a picture can at the same time be both popular and fine art. Lucioni in the



Verdi manner aims to solve his technical problems in his studio in order ultimately to paint for his public. Lucioni has his courage to repeat Verdi's statement in these days of "the public be damned" in the fine arts. But he also has the skill to get away with the answer in his painting.

Now let me take up the paintings these men chose for prizes from the three hundred canvases that hang on our walls of secluded confusion.

The first prize went to Raphael Gleitsmann for his *Medieval Shadows*. Some of us are prone to let our imaginations wander into the legends of past wars, medieval or modern. Gleitsmann's empty walls with their menacing shadows present no latter-day essay on the horrors of immediate violence. Instead, beneath his dark red clouds the aftermath of combat falls into a deathly silence very old and very new, brooding over the relentless aftermath of human passion. As a matter of fact, though I never mentioned it to the jury until after they had made their choice, I gave Gleitsmann a first prize when I served as a one-man jury of award in Akron, Ohio, last spring, just because I liked to look at his work.

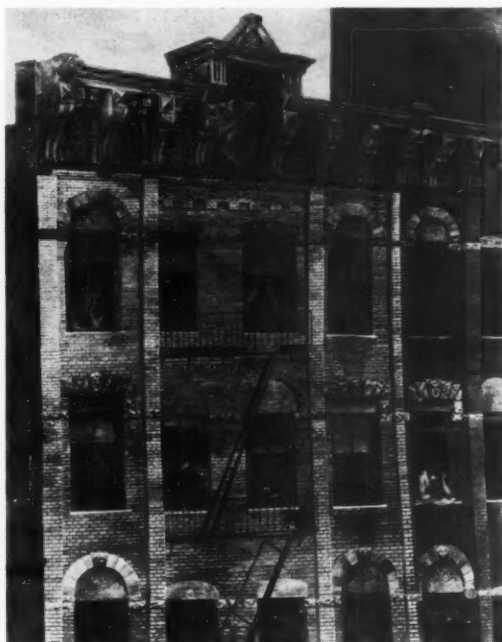
The second prize went to Andrew Wyeth for his *Christina Olsen*. The American Academy of Arts and Letters accorded Wyeth their 1947 Award of Merit Medal, accompanied by a cash award of \$1,000. As this award is made to a painter only once in every five years, you can see where Wyeth stands with his fellow craftsmen. Here is a painting filled with affection—affection for his subject, affection for his paint.

The third prize went to Karl Zerbe for *The Actors*. Here you have a definite shift from the appeal of the first two pictures. Standing before Zerbe's canvas you will find another kind of public—our younger set. That is quite proper. There are those who do right by themselves culturally by injecting question marks into their enjoyment. His manner of drawing, his scheme of color, his thought-out distortion may ex-

haust those short in their artistic wind, but the effect on more husky students and artists is too obvious to be ignored. Zerbe's subject, too, features a more depressing aspect of life than did the romantic or the touching compositions of other generations. However, Zerbe's angle is in tune with other modern cultural forms. I think of literature, with *The Heart of the Matter* by Graham Green.

Now for our honorable mentions, which are not first, second and third, but all equal. I will mention them in alphabetical progression.

First we have Sidney Dickinson's *Pat Lytel, Tumbler*. Dickinson does a smart, forceful, academic portrait or figure that holds your attention. Like Lucioni he is both popular and good. This you will find in his *Who's Who* record, which sets him forth as a member of the National Academy of Design with paintings in the Corcoran Gallery in Washington and many other museums, and a list of prizes that fills thirteen lines of brevier type. Certainly



THE STREET BY BERNARD PERLIN  
Honorable Mention



GLADYS SWARTHOUT BY LUIGI LUCIONI

Dickinson's canvas bears no relation to the other choices, which shows how a jury can exercise a proper eclecticism.

Both Dickinson's art and that of our next honorable-mention winner are for proper but divergent sections of our social order. Fair enough. We now consider Xavier Gonzalez of Spanish antecedents and an engineering education—both of which suit me perfectly. His natal town was Almeria, where dates ripen on the shores of the Mediterranean. Thence he went to Mexico. Once in this land he did a stint of mechanical drawing. There was no harm in that. Whistler drew maps for the Coast and Geodetic Survey. Next Gonzalez studied engineering. Quite right, again: Leonardo da Vinci invented the wheelbarrow and a scheme of fortifications by which you could never sneak into the other chap's domicile without being enfiladed. Finally Gonzalez married a good-looking American girl. Gonzalez often does surrealism, though for the present show in his *Portrait of an Artist* he has painted his wife. Skill in design applied to a congenial spouse naturally makes us wish to look at the answer.

Last alphabetically comes Bernard Perlin. We all know about genre painting. It is easier to call it folk painting. We have a fine example in our permanent collection.

*The Post Office* was produced years ago by a Western Pennsylvania artist by the name of David Blythe. Go look at it if you are interested in Perlin. You will see how the tradition has altered by way of the lights and shadows of eighty-five years. Perlin is influenced, like Blythe, in what he shows you by what he lives among, at 98 Pitt Street, New York. Up his five flights of stairs of a February afternoon you will find the tidiest little 1870-furnished apartment imaginable. When you return to your car stuck between two garbage-covered snowdrifts, your driver will describe the fat old lady who wanted to know who had called the doctor and the skinny old lady who volunteered to tell his fortune for a dollar. That is why young Perlin gets this way.

So much for the jurors and prize winners. Perhaps you have not liked the looks of any of the paintings that I have been writing about. I know full well that most folks dislike most paintings; to me, however, that is what makes art absorbing. Certainly each of these fads that makes you huff and puff comes and goes. Classicism, romanticism, impressionism, and a lot



END OF SUMMER BY ALEXANDER BROOK

of other latter-day isms give no complete answer to the art of picture-painting. Yet collectively as the years roll by, each ism leaves art a little better than it found it. So do your best to resist "museum fatigue" and bear with me while I bring up a few other selections.

For some, the non-objective pictures prove the worms in their apples of contentment. I have recently heard such canvases described as being only the skeletons of paintings. I would not call them such names. In fact I would remind those who acquiesce to such an opinion that a lot of contrary-minded persons like to look at skeletons—medical, mechanical, and pictorial—being chiefly interested in skeleton articulation. So I. Rice Pereira has a place in our show with her *Two Up*.

As I have said before, there is little profit to art, to our social order, or to the painter himself if after organizing incomprehensible shapes and colors he lays down his brushes to write out one of those literary explanations to be thumbtracked beside his canvas, such as I saw in a museum somewhat to the north and west of us. Miss Pereira is not of that kidney. She strives for sound contemporary and enduring results that appeal to an emotionally intelligent section of our one hundred and forty-five million people, even as our sports-writer Red Smith writes of the trials of English weather or the Olympic games for sports fans, even as Lily Pons sings Violetta for those who love the opera, even as Frank Sinatra croons *Just for Now* for those who turn on the radio or the talking machine.

Many well-shaven graybeards object to such a propaganda canvas as *The Prophet* by Henry Koerner. But if you follow around with one of the snorting coterie, the chances are you will soon find him hunting up the price of another canvas presenting approved propaganda. There is nothing new about this. Through the centuries religious paintings have been propaganda paintings to the devout who



PAT LYTEL, *TUMBLER* BY SIDNEY E. DICKINSON  
Honorable Mention

have liked to look at Rubens' *Descent from the Cross*.

In the big middle room on the second floor is Philip Evergood's *The New Lazarus*. If you are a nice old dear with a touch of coronary thrombosis, stay away. If you are strong and healthy besides being a bit of a highbrow, if you belong to the part of the public that is just itching for an argument and goes in for excitement, you will like to look at it.

Since I come from way up in New Hampshire, I first saw Paul Sample's *Nearing Home* over his fireplace. I wish it were over my sideboard seventeen miles down the Connecticut River. I have reason to suspect that something like this runs through the back of Sample's head: "I believe I have a decorative vision of the charm of my land of winter snow. I would



PORTRAIT OF AN ARTIST BY XAVIER GONZALEZ  
Honorable Mention

like to convey this vision to my friends including the artistically-minded Dartmouth undergraduates so that they will understand it, like it, purchase it, and live with it."

In our Cornish attic nursery my daughter used to play one of those Eastlake-adorned pump-it-yourself parlor organs. She still likes to play it. It is natural then that my daughter likes to look at Grandma Moses' painting, *Grandma Goes to the Big City*. I object to my daughter's teaching her children to play that organ. One generation sufficed. I admire her taste in paintings, however, for other reasons than that they are noiseless.

An old friend of mine, Henry Reed, is a crossword-puzzle hound. So he would be fascinated attempting to fathom what Kurt Seligmann is about in *Baphomet*. Henry would never find out, but he would like to look at it.

All of which adds up to the fact that the fascinating part of art is that first appearances are deceptive. So when you start in

estimating the painting game, take your time and take a good deal of time, at that. Pretend you are a judge at a horse show, with strong legs and a tolerant disposition, watching the children's class come in the ring. You will have no use for most of what is moving around you. Just the same you do not give what you may consider a sloppy-riding youngster the gate. A mother in the grandstand is convinced that this one and only little darling is worthy of the blue ribbon.

Differences of opinion make for progress in art as in horse shows, cooking, or the shape of your wife's hat. Contrariwise, progress makes for differences of opinion. Both produce a beneficent circle.

The Pope had it right in his replies to the three Americans who came to him in Rome. The first remarked, "I will be here a year, I want to understand what I may of the Eternal City."

To which the Pope replied, "You can learn a little about Rome in a year."

The second visitor was to be around for a week and yearned to get the rights of it.

Whereat the Pope replied: "You can learn a lot about Rome in a week."

Then a third tourist explained that he was in town for the day only, but he wished to leave with a thorough report.

"Oh," said the Pope, "you can learn all about Rome in a day!"

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Homer Saint-Gaudens, director of the department of fine arts at Carnegie Institute since 1922, has assembled twenty-one of the annual art exhibits at the Institute. Seventeen, shown previous to World War II, were International exhibitions. One, in 1940, was a Survey of American painting. The last three, of contemporary painting in the United States, he has organized since his discharge from the Army as Colonel of Engineers in charge of camouflage first in the office of the Chief of Engineers and later in the European theatre.

A graduate of Harvard University, Mr. Saint-Gaudens is the son of the late Augustus Saint-Gaudens, American sculptor.

## *Celebrating Founder's Day*



MUSIC HALL FOYER WAS THE SETTING FOR THE RECEPTION THE EVENING OF OCTOBER 14



AFTER A CORDIAL WELCOME, THE GUESTS ATTENDED THE ANNUAL ART PREVIEW

YUGOSLAVIA

ALGERIA

INDIA

JAPAN

GUATEMALA

KENYA, EAST AFRICA

UNION OF SOUTH AFRICA

CANADA

BRITISH COLUMBIA

CUBA

POLAND

ITALY

GREECE

TURKEY

MEXICO

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## OUR SYMPHONY GUEST CONDUCTORS

By FREDERICK DORIAN



FREDERICK DORIAN

FOR the 1948-49 season the Pittsburgh Symphony Orchestra will be under the leadership of guest conductors. An impressive list of artists has been chosen: seven conductors will share the responsibility of leading the Pittsburgh musicians in their Friday-Sunday concerts.

A single musical authority shaped the orchestra's artistic destiny during the last decade. The audience came to learn the classical, romantic, and contemporary masterworks through the interpretation of Fritz Reiner. The building of a symphonic repertoire along unified lines is essentially a single leader's task. And so is the welding of some eighty players into an homogeneous performing group. Hence this season of guest conductors is planned merely as an interregnum. A permanent leader will be chosen to preserve the high standards already established for the Pittsburgh Symphony in recent years.

With this season's variety of conductors, the emphasis inevitably falls on variety of musical conceptions. The guest conductors are men of different cultural backgrounds, ages, and experiences; they are men of different artistic convictions. Widely known by their individual accomplishments, they are, in the order of their appearance: Artur Rodzinski, Victor de Sabata, Erich Leinsdorf, Paul Paray, Charles Muench and Leonard Bernstein. The last named will also take the orchestra on a four-weeks' tour in February. Vladimir Bakaleinikoff, the orchestra's musical advisor, will conduct three out of the twenty pairs of subscription concerts.

Artur Rodzinski, who opened the season October 22, is a cosmopolitan artist. Dalmatian by birth, of Polish parentage, he is a product of Austrian schools. Leopold Stokowski, who saw him conduct in

Warsaw, brought him to America in the twenties. It was in this country that the decisive development of Rodzinski's career as a conductor occurred. As musical director of the New York Philharmonic and, until recently, of the Chicago Symphony, Artur Rodzinski has held some of the most important conductorial positions. He was also Toscanini's associate in organizing the NBC Symphony. To appreciate Rodzinski's skillful manipulations of an orchestra, one must watch him in rehearsal and observe how he can put the intricacies of the most complex score into sounding reality within a short time.

Victor de Sabata was born in Trieste, which places him, like Rodzinski, into the orbit of the old Austrian-Hungarian Empire. And, indeed, the musical experiences of both men are comparable in scope and level. They have both attained distinction as interpreters of vocal as well as of instrumental music. Victor de Sabata, however, is a full-blooded Italian with his affinity to the world of the opera. A strong sense for the dramatic, an innate feeling for the supremacy of melody is prevalent everywhere in his music: in his own compositions as well as in his readings of other composers. For years Victor de Sabata has been connected with Italy's foremost opera house, *La Scala* in Milan. He, too, has appeared as guest conductor in many lands. What he can accomplish even with a strange ensemble, unaccustomed to his manner of conducting, this writer has often observed and will never forget a truly remarkable performance of Verdi's *Orbello* in the Vienna State Opera.

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Frederick Dorian is professor of music at Carnegie Institute of Technology and also director of its orchestra and chorus. Born in Austria, he received his doctorate in philosophy and musicology from the University of Vienna.

He is the author of *The History of Music in Performance* and *The Musical Workshop*. A third book dealing with the creative technique of contemporary composers is in preparation.



ARTUR RODZINSKI



VICTOR DE SABATA

Erich Leinsdorf, only 36, started auspiciously as an assistant conductor for the Salzburg Festival. Coming to the Metropolitan in a similar capacity, he took over, on short notice, a performance of Wagner's *Parsifal*. This Leinsdorf did with such authority that his career as a conductor was assured. In the following years he served as musical director of the Cleveland Symphony, succeeding Rodzinski, and is at present conductor of the Rochester Philharmonic Orchestra.

Paul Paray is a product of the famous Paris *Conservatoire*. This always bespeaks a strong intellectual tradition, a thorough training in the craft of composition, of counterpoint and of the fugue. In 1911 he won the coveted *Prix de Rome*. Paray has been the conductor of such famous French orchestras as the *Lamoureux* and *Colonne*. In this country he has led with marked success such orchestras as the Boston, New York, and Cincinnati Symphonies. At a recent concert in New York his intrinsic musical qualities were readily discovered. In the words of *The New York Times*: "Paray is a find . . . not a sensationalist, but a most perceptive interpreter."

Charles Muench, a Frenchman by adoption, is a very colorful personality. He was born in Strasbourg, Alsace-Lorraine, halfway between the French and German capitals of art. The lure of German tradition brought him to Leipzig, to the historic *Gewandhaus*, where he served as an aid to Wilhelm Furtwängler, the most important German conductor liv-

ing today. In 1930 Muench founded the *Orchestre de la Societe Philharmonique* in Paris, and in 1937 he became conductor of the *Concerts du Conservatoire*, a renowned institution dating back to the classical era. With his kinship to the age-old cultures on both sides of the Rhine, Charles Muench is admirably equipped to interpret the musical heritage of the old world. He is also deeply interested in contemporary music, which makes him a significant addition to the American scene. Thus it is readily appreciated that

Boston has already appointed Muench to succeed Serge Koussevitzky upon the latter's retirement at the close of the current season. This means, of course, that Charles Muench is not available for the Pittsburgh post. But the acquaintance with an artist of his stature will prove to be a worthwhile experience.

To Leonard Bernstein, the young American composer-conductor, Pittsburgh is not a strange city. In fact, a crucial event in his remarkable career occurred in Syria Mosque with the premiere of his symphony *Jeremiah* in 1944. In the same concert he conducted Stravinsky's *Firebird* with great verve. At this occasion Dr. Reiner proudly pointed to young Bernstein as his most successful disciple in the art of conducting. Since then Bernstein has gone a long way from apprenticeship to fame. The list of orchestras which he has conducted includes the Boston, Philadelphia, New York, and Palestine Symphonies—to mention only the best.



PAUL PARAY



CHARLES MUENCH

These six guest conductors—whose accomplishments can be sketched here only briefly—differ considerably in their technique of rehearsing and conducting. Even the layman will readily note certain particularities: that some direct the orchestra in the traditional manner with a baton, others without. Idiosyncrasies of interpretation, differences in the conception of sound and sonorities will become apparent. Some of these artists aim at the synthesis of the music, at a broad outline of the tonal architecture. Others are more interested in the musical detail and will emphasize here a harmony, there a specific tone color or rhythmic accentuation.

The members of the orchestra, used to the style of a permanent leader, will now have to make frequent adjustments. This is not an easy task; it requires psychological and technical flexibility on the part of every musician in the group.

In this setup of new personalities and their changing temperaments, techniques, and musical ideologies, the orchestra's old friend and faithful leader, Vladimir Bakaleinikoff, represents the Rock of Gibraltar. When he steps on the podium, the musicians will be at ease and will know what to expect. Dr. Bakaleinikoff is a musician of remarkable versatility: in addition to being a conductor of lifelong experience, he is a composer, chamber-music player, a virtuoso of the viola, and a profound teacher. With his readiness to serve in many capacities, Bakaleinikoff has endeared himself to all in Pittsburgh who have come in contact with him.

The willingness and capacity to serve the community is a crucial premise for the musical director of an American city here and now.



VLADIMIR BAKALEINIKOFF



ERICH LEINSDOFF



LEONARD BERNSTEIN

The time has gone when a conductor working in a metropolitan area of the size and potentialities of Pittsburgh can afford to be a mere craftsman living in glamorized isolation. Of course we must have at the helm of the symphony a first-rate musician who knows thoroughly the flats and sharps in the symphonic scores from Bach to Schönberg. But important too is a man of true community spirit, an artist who recognizes and understands his mission as a civic servant. The great conductor is necessarily also a great pedagogue, almost an educator by profession—a teacher of the orchestra as well as of the audience. Only if a man can be found who combines high conductorial skill with communal leadership can we look with hope and confidence into the future of our symphony.

## QUESTIONS AND ANSWERS

A PANEL discussion on Painting in the United States, 1948 will be presented by the Associated Artists of Pittsburgh on Sunday evening, November 14, at eight o'clock in the Arts and Crafts Center at Fifth and Shady Avenues.

Questions will be posed by Gladys Schmidt, author; Jacob Evanson, musician; and Dorothy Kantner, art critic.

A panel group composed of artists and educators will discuss possible answers: Marty L. Cornelius; Louise Pershing Murdoch; Charles LeClair, of the Pennsylvania College for Women faculty; Walter R. Hoey, of the University of Pittsburgh; Balcomb Greene and B. Kenneth Johnstone, of Carnegie Institute of Technology.

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about Color

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## A GREEN LIGHT FOR RED LAND

By M. GRAHAM NETTING



M. GRAHAM NETTING

SEVERAL weeks ago I attended a modern work bee. No cabin or barn was raised, but the same spirit of neighborly cooperation that characterized pioneer raising bees was manifest on a grander scale. In fact, the toiling volunteers were even more unselfish than their occupational forebearers, for instead of similar services in return they anticipated only the heady recompense of a job well done. No kegs of whiskey were broached—a fortunate omission in view of the amount of lethal machinery in motion—but workers and watchers kept the benefit cash registers jingling as they bought milk, coffee, “cokes,” and food.

The occasion was the two-day conservation demonstration on the Parke farm near Saltsburg, Westmoreland County, on September 30 and October 1.

This was the third such demonstration held in Pennsylvania, the first in the western part of the Commonwealth. The purpose of the forty-eight-hour rehabilitation project was to show farmers, veteran “on-the-farm” trainees, and city folks the conservation practices capable of retarding erosion, restoring soil fertility, and conserving water. A further aim was to demonstrate the effectiveness of various types of farm machinery in high-speed application of these practices in difficult, hilly terrain.

This farm face-lifting was organized and sponsored by the Pennsylvania Production and Marketing Committee, United States Department of Agriculture, and by the Westmoreland, Indiana, and Armstrong County Agricultural Conservation Committees. More than seventy local and national firms, agencies, or groups contributed materials, equipment, or labor.

I was present neither to aid conserva-

tion by releasing snakes nor to hinder rodent-control by catching them, but to observe conservation in action for Carnegie Museum. On the second day I was joined by another member of the Museum staff, LeRoy K. Henry, curator of botany. On both days I had the pleasure of serving as an entirely supernumerary technical adviser to Harold Corsini and Charles E. Rotkin, photographers of international reputation and experience, who were detailed to pictorialize the demonstration for Standard Oil of New Jersey. Mr. Corsini, whose superb photographs of every phase of the oil industry have appeared in *Fortune* and numerous other magazines, went everywhere from pond bottom to barn roof draped with cameras. Mr. Rotkin, whose definitive photographic portrayal of Puerto Rico appeared last year in book form, skimmed the treetops in a Piper Cub to point his lenses at our receding foreheads whenever the intermittent sun shone upon them. The results of these professional endeavors—with some of my nonprofessional Kodachromes if I can sneak them in—will form the basis of a Conservation exhibit in Carnegie Museum sometime next year.

### BETTER THAN RADIO GIVE-AWAYS

Early in 1946, shortly after receiving their service discharges, two brothers, David and William Parke, bought a hilly, run-down, 219-acre farm, with financial assistance under the GI Bill of Rights through the Farmers Home Administration. Their industry impressed their neigh-

M. Graham Netting turns from his regular monthly review, “The Scientist’s Bookshelf,” to report the soil conservation demonstration at Saltsburg, Pennsylvania, which he and Dr. Henry of the Museum staff witnessed a few weeks ago. In his capacity as assistant professor of geography at the University of Pittsburgh Mr. Netting teaches the conservation courses at the University. He is a councilor of the Keystone Chapter of the Soil Conservation Society of America and has been a member of the faculty of the annual West Virginia Conservation Training School since its establishment in 1945. Curator of herpetology at the Museum since 1932, he will become assistant director on January 1.





Pittsburgh Post-Gazette

TWO BULLDOZERS EXCAVATING A POND ON THE FARM USED FOR DEMONSTRATION

bors, and their earnest efforts to use their not-too-good earth wisely led to their being chosen as recipients of this conservation jackpot—evidence that hard work still brings rewards comparable to those earned by glib radio retorts.

The value of this demonstration to the Parke brothers is readily calculable. A remodeling job that might have taken them ten years to achieve was largely completed in two days. Lime, superphosphate, other fertilizers, seeds, and materials totaling \$10,000 in value were donated and used. Scores of willing workers functioning as separate teams and using a great variety of labor-saving equipment, from a giant road-grader to a jeep-ditcher, accomplished so much that the following listing is necessarily incomplete: all needed contour strips laid out and marked, and some plowed, harrowed, and seeded; old fences removed and almost two miles of new fence constructed; three diversion terraces built; about ten acres of eroded slopes planted with seedling trees; barn equipped with lightning rods; tile drain laid; and a farm pond excavated.

#### LEARNING FROM THE LAND

The importance of the demonstration in the broader field of conservation evangelism was even greater, although impossible to evaluate in terms of cash. Many thousands of farmers and hundreds of urban sight-

seers trudged the steep slopes or rode the jouncing beds of tractor-drawn hay wagons—easier on the calves but harder on the seat—to various parts of the farm where different operations were in progress simultaneously. Many types of farm machinery performed creditably; others, because of mechanical inadequacies or inexpert handling, proved ineffective on steep slopes or in stony ground. The implemental horsepower concentrated on this occasion was impressive in variety and quantity but equally noteworthy was the assemblage of brain power. Soils experts, farm planners, contour surveyors, agricultural specialists, game technicians, and conservation officials swarmed over the landscape performing their appointed tasks or taking postmen's holidays from their duties in other localities. No taint of the classroom was noticeable and the language was often not academic, but no one watching the silently intent or vociferously disputations groups could doubt that conservation was being taught.

Furthermore, it was being taught, and learned, where an increasing proportion of our conservation education must be conducted—on the land. William Vogt's *Road to Survival*, Fairfield Osborn's *Our Plundered Planet*, and a tide of other publications have warned Americans that the global total of arable acres is plummeting as world population increases.



Agricultural science, meanwhile, is achieving phenomenal yields and pointing the way toward even greater productivity. The argument as to how many people the earth can support will rage for some years at least and, as *Life* has recently pointed out, the truth probably lies somewhere between the gloomy picture presented by the prophets of doom and the rosy predictions of the oracles of plenty. The argument will be settled eventually not in the statistician's office but on the proving ground of the land. If we are to change conservation from an oral pledge to a way of life we must re-acquaint Americans with the American land. They must feel the sterile hardness of eroded soils through the seats of their britches, crumble earth with testing fingers, walk upon the springy mold of ungrazed woodlands, and view the scented lushness of fine pastures until poor land and good land mean more to them than antithetical phrases. Such widespread education will require not three or thrice three conservation demonstrations in each state but one in every county. And each demonstration should place due emphasis on all phases of conservation, as that on the Parke farm did not—farm woodlot management was not adequately covered and wildlife conservation practices were conspicuously slighted.

Wildlife will benefit, however, from many of the practices instituted there, and especially from the pond constructed primarily as a reservoir for stock-watering and fire protection. I am enamored of farm ponds, for they are always multiple-purpose improvements. It matters not what immediate human aim dictates their construction, for, once completed, nature utilizes them as environmental assets so valuable that no expert has yet succeeded in estimating their full worth. Their recreational advantages to the farm family—fishing, swimming, boating, skating—are obvious, but who knows how many insect-destroying toads and skunks they nurture, how many migrating waterfowl find them life-saving havens, how much they moderate the temperatures in adjacent fields, or how effective a nerve tonic the glint of placid water can be to worried mortals. Perhaps people vaguely sense some of these intangible values, for pond construction always outdraws other demon-

strations. The two skilled 'dozer operators, who kept their earth-shoving machines constantly at work gouging out twelve hundred cubic yards of earth and raising the encircling embankment as they deepened the bottom, never lacked a good audience.

Every modern placement bureau endeavors to measure human capabilities and to fit each individual into the job for which he is best suited. A potentially good accountant may be unhappy and unproductive as a salesman; a good teacher may be lost to society because economic pressures compel him to labor in a factory. These are examples of poor utilization of human resources. A trained farm-planner studies fields as a personnel man judges people. Each acre of land differs in its productive potential, and sound conservation dictates that each acre should be used for the purpose for which it is best suited. Although practical restraints sometimes delay or prevent ideal utilization and force compromise on a feasible usage, good planning requires knowledge of land capabilities, or what might be termed "earthaptitudes."

#### COLOR SIGNALS

In the colorful lingo of modern soil-savers, first-rate agricultural land, fertile and not subject to much erosion, is referred to as "green land," and is so colored on land-capability maps. Green is the "go ahead" signal to the farmer that he may cultivate such land with ordinary farm practices. Unfortunately, in hilly western Pennsylvania few farmers have enough "green land." Yellow, the warning color, designates land more subject to erosion but which may be cultivated with relatively simple conservation practices, such as strip-cropping and cover crops. Red on a capability map is a clear signal that old, soil-wasting practices must be stopped at once and drastic conservation measures instituted if the remaining topsoil is to be saved and rebuilt. Blue, orange, brown, and purple designate land largely unsuited for cultivation but available for grazing, timber production, or wildlife uses.

When I first gazed over the Parke farm I needed no carefully prepared land-capability map to convince me that conservation practices were sorely needed. Steep, cropped

*(Continued on page 134)*

# THE MAMMAL SURVEY MARCHES ON

BY CAROLINE A. HEPPENSTALL

LONG since have I tired of trying to explain to people that I do not work "in the library." (The Carnegie Library of Pittsburgh is so well known that anyone working in the same building automatically works "in the library.") I have also given up trying to convince anyone that those who work in a natural history museum really do work. There's just no use! But often during this past summer I have wished that some of those who have inquired about my job so lightly could drop around and see our laboratory in action. In the first place, to use the vernacular, it's a mess, and it seems impossible to find room for another person or specimen. In the second place, it's a beehive of activity. The mess and the activity are not without purpose or plan, however, and the object behind everything these days is the successful culmination of the experimental phase of the Pennsylvania Mammal Survey.

The Survey of the Pennsylvania mammals is probably the largest and most important problem that the mammalogy laboratory has ever undertaken. To accomplish it, J. Kenneth Douth, curator of mammalogy, enlisted the aid of the Pennsylvania Game Commission through President Ross L. Leffler. Mr. Leffler, in turn, suggested that the United States Fish and Wildlife Service through the Pittman-Robertson Act, might be willing to help finance the project. The funds became available for an experimental party in July 1946, and an idea became a reality as of that time.

## THE WORKING PLAN

The manner in which the Survey was to be set up was relatively simple. The state was to be divided into six comparatively equal sections, and it was proposed that a party of two men should work each area. It was not felt wise to put all six parties in the field simultaneously, however—too many problems would undoubtedly arise which would have to be ironed out by experience—so it was decided that an experimental party, under the leadership of Neil D. Richmond, should begin work in

the northwest section of the State. This party, which would meet and try to iron out all problems as it went along, was set up for a period of twenty-eight months. The other five parties were to be allotted twenty-four months each. At the end of the first twenty-eight-month period two more parties were to start, using each of the original field men as a leader. As things worked out, however, it was deemed advisable to begin a second field party in July of 1947, instead of waiting until the fall of 1948. Now, with the impending termination of the original party, the laboratory is the scene of great activity.

## SCOPE OF THE SURVEY

The scope of the Survey is wide and comprehensive. Many other states have conducted mammal surveys, but none has been so all-embracing as the one on which we are embarked. Our field men are not only collecting mammals for study specimens, but are also collecting the parasites which occur externally and internally on these animals. They are also noting where the animals live—the type of plants they eat, the kind of homesite they prefer, and the kind of shelter they need for protection. In other words, the field men are trying to learn everything they can about the animals themselves and their relationships with each other and with man and his surroundings. It is hoped that the State will be able to utilize the information obtained to good advantage in its handling of game

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Caroline Heppenstall describes herself as "just balmy about horses and dogs." A lifelong interest in this phase of natural history may, or may not, explain her joining the staff of the department of mammalogy at Carnegie Museum thirteen years ago. A major in English at Skidmore College, she had never thought of doing Museum work, but, after talking with J. Kenneth Douth while lunching with friends at the Institute cafeteria soon after graduation, she offered to do volunteer work in the department. While doing this work she took her Master of Literature degree at the University of Pittsburgh. Miss Heppenstall, who has been assistant curator of mammalogy since 1945, has written a number of articles for *Pennsylvania Game News* as well as *Carnegie Magazine*.



DONALD MEARS, CAROLINE A. HEPPENSTALL, AND LAVERNE MOWRY IN THE MIDST OF THEIR WORK ON THE PENNSYLVANIA MAMMAL SURVEY IN THE MUSEUM MAMMOLOGY LABORATORY

management, conservation, and the fur trade. A study of the parasites may lead to some rather interesting facts concerning the relationship of mammals and men in regard to diseases.

The part that our laboratory plays in this whole project is an extensive one. All the study skins and skeletal material come to us for storage, care, and study. By the beginning of this October, when Mr. Richmond starts to write his final report for the United States Fish and Wildlife Service, the mammals which have been collected must be identified, which means assigning to them their proper names, genus, species, and subspecies. For instance, to a scientist a meadow mouse is not just a "meadow mouse." It is a *Microtus pennsylvanicus pennsylvanicus*. The plants which have been turned in for identification must be identified and ready for the report, and all the information he needs must be here,

ready and waiting. That entails a lot of work, not only for the section of mammalogy, but also for the section of entomology, as well as the herbarium and section of recent invertebrates.

#### IN THE LABORATORY

In short, this is what it means to us. The field men bring in their collections. I unpack and check all the skins and associated skeletons. The skins are then put away in a case, under a simple but precise system, just as library books are placed on the shelves. The skeletons go to our laboratory assistants, who clean and then return them to the laboratory, where they are put with their proper skins. The collections which do not belong to this laboratory are distributed for identification. In the meantime, LaVerne Mowry, secretary for the Survey, is busy typing the field notes in triplicate to provide copies for the men in the field

and a permanent typed record for our files. She also types their field catalogue—a list kept in the field of the things collected; the information obtained from the analysis of the animals' digestive tracts made by John E. Guilday; and many other things needed by the office and the field men. It is also her job to go through the field "diary" and extract, or abstract, the information dealing with mammals. This becomes an endless task of typing, cutting, pasting, typing, cutting, pasting, and so on, ad infinitum. Now that the project is drawing to a close, it is necessary to have numbers on all the skulls so that they may be laid out for study without danger of mixing them. In this connection I must stamp the specimens with a "Museum number," and enter them in our catalogue ledger, one by one. It is no easy task to make nearly 5,000 such entries in a relatively short time! One cannot begin the task until the skeletal material has been cleaned, because it is the teeth on which we rely for positive identification of the mammal; thus there is a considerable lag between the collection of the specimen and the time when it may be studied and entered in the permanent catalogue. Shirley MacMillan and Donald Mears have had the onerous job of writing the numbers on the skulls and jaw bones of all the mammals. Imagine writing the number <sup>25067</sup> so that you can read it on the tiny, very delicate jawbone of a bat! So, while Miss Mowry types and cuts, Mr. Mears writes numbers, I stamp the specimen labels, and Mr. Doult identifies the mammals all day long. Our cabinet cases are open, there are boxes and vials with skulls in them over every conceivable flat space in the laboratory, the desks are piled high with boxes containing abstracted notes, and, in general, the laboratory looks as though it were in a complete state of chaos.

#### THE OBJECTIVE

Out of this chaos, however, we will provide the information so essential to the writing of the final report, which in turn we hope will meet the objective of the Survey as outlined by the Pennsylvania Game Commission and the United States Fish and Wildlife Service—to obtain practical management information on the mammals of Pennsylvania.

#### CALENDAR OF EVENTS

(Continued from page 103)

Boys and Girls Room of the Library the evening of November 16 at 8:15 o'clock.

Mrs. Florence Fisher Parry and Arthur C. Twomey will speak, and Kathryn Kohberger will tell a Christmas story.

#### ILLUSTRATED LECTURE SERIES

MONDAY NIGHTS IN MUSIC HALL, 8:30 O'CLOCK

SEATS RESERVED UNTIL 8:30 P.M.

FOR MEMBERS OF THE CARNEGIE INSTITUTE SOCIETY

#### CAVALCADE OF SOUTH AMERICA—November 15

Charles Perry Weimer

Motion pictures in color taken during his recent travels throughout the great continent south of us will be shown by Mr. Weimer.

#### THE THREE-EYED ARTIST—November 22

Bartlett H. Hayes, Jr.

The young director who has won national prestige for the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, will speak on the current exhibit of painting.

#### A NIGHT IN OLD VIENNA—November 29

Pittsburgh Little Symphony

Victor Saudek conducting

Melodious compositions of Schubert, Strauss, Mozart, Kreisler, and Lehar will be presented by a group of fifty leading symphony players of the city under Mr. Saudek's baton. Mr. Saudek was the first to bring "pop" concerts to Pittsburgh. The services of the musicians are presented by courtesy of the Pittsburgh Musical Society, American Federation of Musicians.

#### ORGAN RECITALS

CARNEGIE INSTITUTE MUSIC HALL

SATURDAYS AT 8:15 P.M.

SUNDAYS AT 4:00 P.M.

An autumn theme will be carried through the month by Marshall Bidwell in his weekend recitals. Among other numbers he will play Myrow's *Autumn Nocturne*, Elmore's *Autumn Song*, and Herbert's *Indian Summer*. The Thanksgiving season will be noted by Dr. Bidwell when he plays compositions by Bach and Whitford based on the famous German hymn, "Now thank we all our God"; works by Fisk and Hokanson based on the Kremsler "Song of Thanksgiving"; Purcell's Prelude based on "Old Hundredth"; and Handel's aria "Thanks be to God."

#### STORY HOUR

IN THE LIBRARY

Every Saturday morning at 10:30, in the Boys and Girls Room of the Library, stories of interest to children over five years of age are told by staff members. Stories and games for children three to five are planned for November 10 and 24, and December 8, at 10:30 A.M., in the Boys and Girls Room. Mothers who accompany their children to story hour will hear talks by staff members.

#### BROADCASTS

SATURDAYS AT 7:45 P.M. FROM WWSW

TUESDAYS AT 6:45 P.M. FROM WCAE

# THE SCIENCES IN PITTSBURGH

## II. BOTANY

By O. E. JENNINGS

*The second article of a series discussing Pittsburgh's contributions to science*



O. E. JENNINGS

THE botanists of Pittsburgh naturally first centered their attention upon learning what plants occur in our region, where, and under what ecological conditions. More than thirty-five hundred kinds of plants are native to western Pennsylvania. Many of them are known

from only one small area, such as the trailing wolfsbane from near the West Virginia border or Labrador tea from near the New York state line, while many others are inconspicuous or are difficult to classify, such as the bog mosses and sedges. In the work on this large flora, the Botanical Society of Western Pennsylvania and later the Carnegie Museum have been by far the largest contributors.

The Botanical Society of Western Pennsylvania was organized in 1886 with thirty-six charter members and B. H. Patterson as president. Since 1907 its headquarters has been the Museum herbarium. Besides a library the Society built up a herbarium in the offices of William R. Hamilton, which grew until it almost crowded the doctor out. This herbarium of about twenty thousand specimens was presented to the Museum soon after it opened with the understanding that the Society members would be free to consult it and would continue to contribute specimens to it, and to hold the meetings of the Society in the Museum with the herbarium as headquarters.

### WESTERN PENNSYLVANIA BOTANISTS

As a boy in Somerset Mr. Patterson began to collect specimens in 1872, expanding his collecting area while a student at Washington and Jefferson College. Successively connected with the schools of

Johnstown, Oil City, and Pittsburgh, he botanized in almost all parts of western Pennsylvania. His collections, now in the herbarium of the Museum, record the occurrence of many species in localities from which they have long since disappeared.

Gustave Gutenberg taught at Erie in the late 1870s and botanized extensively

Authorship of an article on Pittsburgh's contribution to the science of botany puts O. E. Jennings in a slightly embarrassing position, because his life work represents the outstanding accomplishment in this field throughout western Pennsylvania during the past forty years—and he is a modest man!

Dr. Jennings joined the botanical staff at Carnegie Museum in 1904, in 1915 became curator, in 1929 director of education, and two years ago was appointed director of the Museum.

Having taught a class in paleobotany at the University of Pittsburgh in 1911, he became professor, then from 1926-35 head of the department of botany and also head of the department of biology for ten years to 1945. He directed Lake Laboratory of the University for fifteen years until his appointment to the Museum directorship.

He is president of the Botanical Society of Western Pennsylvania and of the Academy of Science and Art of Pittsburgh; vice president of the Pennsylvania Forestry Association; and a member of the advisory board of the Allegheny (federal) Forest Experiment Station.

His main interest has been the systematic botany and ecology of western Pennsylvania but with expeditions to Washington State, western Ontario, Florida, and the Isle of Pines, Cuba. He is the author of more than one hundred professional papers and publications, among the most important of these being a *Manual of the Mosses of Western Pennsylvania*, the forthcoming revision of which will contain 3,010 illustrations from the author's own pen; *Fossil Plants from the Beds of Volcanic Ash near Missoula, Montana* (1920); *Botanical Survey of Presque Isle, Pennsylvania* (1909); *Botany of the Isle of Pines, Cuba* (1917). From 1913 to 1938 he edited the *Bryologist*.

A graduate of the School of Agriculture at Ohio State University, he took his Ph.D. degree in 1911 at the University of Pittsburgh and his Sc.D. degree in 1930; from Waynesburg College he received the LL.D. degree last year. His boyhood days were spent on a farm in the Firelands of northern Ohio.

Despite his busy life, Dr. Jennings has somehow managed to maintain through the years a gentle, soft-spoken manner illuminated by an unflinching sense of humor that takes special delight in turning a neat pun. He becomes director emeritus of the Museum in January.



in that region, particularly on Presque Isle. Later, while connected with the Wheeling schools, he collected in that area. Upon coming to the Pittsburgh schools he became actively connected with the Botanical Society and was also curator of museum exhibits in the new Carnegie Library in Oakland. He continued as curator for a time after these exhibits were turned over to the newly established Carnegie Museum. The Presque Isle specimens made by Gutenberg seventy years ago establish many valuable records.

#### JOHN ADOLPH SHAFER

An outstanding figure in the botany of western Pennsylvania was John Adolph Shafer (1863-1918). Born in Pittsburgh, he graduated from the Pittsburgh School of Pharmacy and became a charter member of the Botanical Society. He was made custodian of botany in the Carnegie Museum soon after its opening. Hundreds of specimens in the Museum herbarium were collected by him on his way back and forth from his home in Carnot, eighteen miles from Pittsburgh. The second article in Volume I of the *Annals of the Carnegie Museum* (1901) is his 114-page catalogue of the vascular flora of Allegheny County. After joining the staff of the New York Botanical Garden in 1904, he conducted various expeditions to the West Indies and South America, and contributed greatly to our knowledge of the flora of those regions. He assisted N. L. Britton, director of the New York Botanical Garden, in the preparation of the manual, *North American Trees*, making considerable use of his familiarity with the trees of our region. He gave the name *Cassia Medsgeri* to a wild senna found near Mt. Pleasant by Professor O. P. Medsger, then of Jacobs Creek and a frequent botanizing companion. Dr. Shafer exchanged Museum specimens extensively with Thomas C. Porter, of Lafayette College, and most

of the western Pennsylvania localities in Porter's *Flora of Pennsylvania* (1903) are based on these specimens. Porter distributed specimens of a *stenanthium* collected by J. R. Lowrie at Sligo, Clarion County, in 1859, and named at the Gray Herbarium as *Stenanthium robustum*, probably the first "new species" to be named

from western Pennsylvania specimens. Incidentally, the first botanical book published in America, Marshall's *Arbustum Americanum*, 1785, mentions the Dutchman's-pipe (*Aristolochia Sipho*) near Pittsburgh, where it still occurs.

In 1901 Dr. Shafer worked with W. W. Ashe of the United States Department of Agriculture on our native hawthorns, and several new species were published by Ashe in the *Annals of the Carnegie Museum*. From 1905 to 1909 the writer and Mrs. Jennings collected hawthorns extensively in



DUTCHMAN'S-PIPE  
A NATIVE PENNSYLVANIAN

western Pennsylvania, twice being accompanied by Charles S. Sargent, director of the Arnold Arboretum, who published in 1910 a number of new species from our region, including among others *Crataegus Jenningsi* and *C. Kinzerae* for Mrs. (Grace Kinzer) Jennings.

#### NEW FUNGI AND SEDGES

David R. Sumstine, lately director of curriculum study and educational research in the Pittsburgh schools and now honorary research associate in botany at the Museum, has been a life-long enthusiastic botanist, particularly interested in fungi. He has published many articles, including the naming of at least thirty-six new species, and at least four species of plants have been named in his honor. He is actively continuing his researches on the fungi of this and adjacent regions.

John Bright, an industrialist by profession, became by avocation a skilled botanist and an authority on the native sedges.



He is now an honorary research associate in botany at the Museum, and his collection of more than twenty thousand beautifully prepared specimens is now preserved in the herbarium. He has recorded about one hundred and forty species of the sedge genus *Carex* from western Pennsylvania, more than twice the number before known.

#### AT SCHENLEY PARK

William A. Falconer, for many years superintendent of the city parks, was trained at the Kew Gardens, England. He grouped the trees in Schenley Park according to the then accepted family arrangement, but subsequent plantings have not altogether followed that sequence. Upon the advice of Stuart Gager, then director of the Brooklyn Botanical Garden, the Phipps School of Botany building was erected near the Phipps Conservatory, Schenley Park, well equipped for the use of botany classes from the city schools. Because of the relative inaccessibility of the building this project was later abandoned. The building is now the administrative office of the Bureau of City Parks and Recreation.

#### AIDED BY MRS. JENNINGS

The present writer was appointed in 1904 to the position of custodian of botany in the Carnegie Museum when western Pennsylvania was still botanically largely unexplored. Aided materially by Mrs. Jennings, for many years assistant in botany, he collected approximately seventy thousand specimens from western Pennsylvania in order to record the occurrence and distribution of the various species, a task which is by no means yet accomplished.

He published (*Annals of the Carnegie Museum*, 1909) a botanical survey of Presque Isle, Pennsylvania, and in 1913 privately published a *Manual of the Mosses of Western Pennsylvania* illustrated by more than two thousand detail figures (54 plates) which he drew from specimens collected in

western Pennsylvania. In 1917 the Museum published his *Contributions to the Botany of the Isle of Pines, Cuba*, based on his collections there in 1910; and in 1920 a sixty-seven-page memoir on *Fossil Plants from the Beds of Volcanic Ash near Missoula, Montana*.

#### DOCTORATE THESES

Owing to a happy combination of university and museum activities, the writer has supervised the work of a number of students who received their doctorate in botany. Among the doctorate theses published is *Flora of the Karabo Region, British Columbia*, 1934, by E. H. Graham, now chief of the Wildlife Division, United States Soil Conservation Service. He became assistant curator of botany at the Museum and, besides extensive local botanizing, conducted three expeditions into the Uinta Basin, Utah. His report on the botany of the Uinta Basin was published as Volume 26 of the *Annals of the Carnegie*



MUSEUM CURATOR LEROY K. HENRY EXAMINING TWO OF THE 250,000 SPECIMENS IN THE MUSEUM HERBARIUM



A MOUNT RANIER LANDSCAPE REPRODUCED (SIX FEET HIGH) IN BOTANY HALL

*Museum*, 1937. The doctorate thesis of Ernest M. Gress, later Pennsylvania state botanist, was published by the state as *The Grasses of Pennsylvania*, 1924. G. A. Giardini published a preliminary list of the lichens of western Pennsylvania in the *Bryologist* in 1923, while Herbert M. McCullough published "Studies in Soil Relations in Species of Violets" in the *American Journal of Botany* in 1941.

LeRoy K. Henry's doctorate researches were published as "Mycorrhizas of Trees and Shrubs" in the *Botanical Gazette* in 1933. Now curator of botany in the Museum, Dr. Henry has been vigorously pursuing work on the flora of western Pennsylvania and has published fourteen papers, mostly on mycorrhizal and other fungi.

Sixteen other graduate theses relating to the flora of our region were guided by the writer but are unpublished except for brief abstracts. Among these are "A Botanical Survey of Pymatuning Swamp" by William R. Van Dersal; a descriptive manual of

seeds by Miriam L. Bomhard; and an illustrated manual of the hepatics of western Pennsylvania by Leslie (Mrs. V.W.) Lanfear.

Sidney K. Eastwood holds the world's record for localities for the rare "bug-on-a-stick" moss (*Buxbaumia aphylla*) which he found in more than thirty different localities in Butler County alone. Max Henrici, W. E. Buker, and various other interested people are constantly contributing specimens to the Museum herbarium and in many ways adding to our knowledge of the varied and exceptionally interesting plant life of western Pennsylvania. In plant morphology, the investigations of W. H. Emig, of the University of Pittsburgh, on the development of the pine ovule, and W. R. Witz on the mycorrhizal relations of the bearberry are notable.

The ecological plant groups and the carboniferous forest in the Carnegie Museum, supervised by the writer and ex-

(Continued on page 134)



## BOBWHITE AND THE COUNT

BY WILLIAM M. HENDERSON, JR.

Now that our upland shooting season in Pennsylvania has arrived, thousands of bird-hunters will travel to the woods and farmlands in search of game. How many of these field sportsmen have appreciative knowledge of the life and habits of game birds? How many are convinced that actual killing of game constitutes but a small part of the charm of shooting, and that the greatest satisfaction comes only in the experience of watching a fine bird dog do his work? I am afraid the percentage falls far short of the mark.

This article illustrates the situation concerning the future existence of the bobwhite quail in Pennsylvania and gives a brief history of the life of Count Noble, a royal son of the canine race.

The bobwhite may be found from southern Ontario and the northeast states, southward to Florida and westward to Wyoming, South Dakota, Mississippi, Michigan, Texas, the Gulf states, Colorado, and New Mexico. The bobwhite quail is smaller than the grouse, and though it may appear smaller while in

flight than a woodcock—sometimes referred to as a timber doodle—it is a larger bird, easily distinguished by its small head, short bill, and the sound of its fast-beating wings. When flushed, the covey of quail—which consists of from four to seven and sometimes as many as fifteen birds—bursts from its place of concealment in the brush or high grass with a loud whirring of wings. The flight is not an erratic one, but one of speed in a straight and definite direction, lasting for a distance of from twenty to fifty yards, the quail then sailing to the ground with wings curved downward.

No larger or finer bobwhites have been found anywhere than the Pennsylvania birds. Following the settlement of our state, small farms sprang up, creating favorable conditions for the bobwhite. Consequently the birds increased in number. Recently, with newer methods of farming and cleaner fields, a less favorable environment has developed. This fact, added to the increase in shooting and other conditions, has resulted in fewer birds and their al-



Rollie Hawkins  
BOBWHITE OR QUAIL

most total extinction in places where they were formerly plentiful. The birds can stand severe cold for short periods of time, provided they have plenty of food, but when heavy winter storms cover ground feed, they starve in large numbers. The wise farmer leaves weedy hedges and rough patches in his pasture land to shelter and feed the quail during hard winter weather. Our Game Commission is doing all in its power along the line of conservation methods and, with the help of our field enthusiasts and sportsmen's associations throughout the state, the supply of native quail in Pennsylvania will once again become one of abundance.

The large picture accompanying this article shows one of the habitat groups at Carnegie Museum. The scene is familiar to every dog-lover and field enthusiast. The English setter, Count Noble, A.K.C.S.B. 1509, was brought to this country from England in 1880 by D. C. Sanborn, and subsequently passed into the hands of B. F. Wilson, of Pittsburgh. Beginning in the year 1881, Count Noble entered upon a career of successful field-trial winnings. As first prize for all-aged stakes open to the world in the year 1881, Count Noble won for his master a Westley Richards Damascus barrel hammerless shotgun. This famous gun, won by a famous dog, was donated to the Pennsylvania State Field-trial Association as first prize by H.R.H. The Prince of Wales who later became Edward VII, H.R.H. The Duke of Edinburgh, and H.R.H. The Duke of Connaught. In the later years of his life Mr. Wilson presented this gun to the writer.

Count Noble was the sire of twenty-eight famous dogs whose winnings collected fifty prizes in the field trials dating from 1886 to 1891, as follows: fourteen firsts, twelve seconds, nineteen thirds, and five fourths. Count Noble's sire was the famous Count Wind-em and his dam was Nora.

Count Noble died in 1891, at which time his skin was mounted by G. A. Link. Eight years later the skin was donated to the Carnegie Museum by S. R. Wilson, of Pittsburgh. It was remounted by Frederic S. Webster, who was the first president of the Society of American Taxidermists and the first preparator at the Museum, for permanent display in the Museum.



William M. Henderson, Jr., has enjoyed hunting since boyhood. He has shot pheasant and grouse in Pennsylvania, ducks in New York, and quail in Florida and Louisiana. For a number of years he has collected shotguns and rifles as a secondary hobby. Since the war, when he served as a 9th Air Force gunner on a B-26 flying over Europe for a year, he has been studying accounting at the Robert Morris School. He and his bride, the former Suzanne Landon, who is reconciled to the fact that "Bill has hunted as long as I've known him—since he was ten or twelve," live in woods-encircled Fox Chapel.

## AMONG OUR FRIENDS

**T**HE steady stream of membership renewals in the Carnegie Institute Society continues to be most gratifying. In addition, 358 new members have joined the Society through September and October.

Matthew T. Mellon has made an additional contribution of \$907 for the scientific expedition to Honduras which he sponsored this past spring under the direction of Arthur C. Twomey.

The Carnegie Library School Class of 1948 has given \$25 to the Anniversary Fellowship Fund of the School.

At Carnegie Institute of Technology a number of gifts have been made to the Faculty Memorial Scholarship Fund in memory of William R. Work. Dr. Work served on the Tech faculty for forty-three years and at the time of his death last month was assistant director of the College of Engineering and Science.

## ROCKS, GLASS, AND BUTTERFLIES

By WALTER R. SWEADNER



WALTER R. SWEADNER

At a recent meeting of the Museum curators, the sections of mineralogy, recent invertebrates, and entomology were called upon to prepare an exhibit for Founder's Day in one of the new Current Exhibit Halls.

At first this appeared to be an impossible task. How can you correlate rocks, the essence of mass and stability, with butterflies, long a symbol of lightness and fragility? Of course there are butterfly fossils, but they are rare—in fact, at the Museum we have none of them. Ah, but wait! We have glass models of insects, and glass is made of mineral and is colored by minerals. Glass, then, should be the cord to bind the opposites of the world of nature.

The Carnegie Museum is fortunate in having in its possession a large and varied series of glass models of living things—life-size jellyfish, magnified molds and in-

sects, tremendously magnified models of little one-celled animals that only the most powerful microscope can make visible. These had never been brought together; some had never left the cupboard in the laboratory. All of them, finished and unfinished, are now on display together.

To tie these models to the minerals, we asked Dr. Alexander Silverman of the University of Pittsburgh to lend us a few pieces from his collection of rare and beautiful glass. Beside each colored glass object we have placed the mineral used to add the color—gold, selenium, cobalt, uranium, and others which serve to duplicate the colors of the rainbow.

Uranium, once an obscure mineral used to color glass and to help produce aluminum, has recently taken on tremendous and sinister importance, and so a case of uranium minerals—atomic bomb minerals now, atomic energy minerals tomorrow—is a feature of the exhibits. Other minerals that form the sinews of our civilization—copper, steel alloys, lead, zinc—are also displayed. If we are going to show butterflies, the gems of the insect world, we must also show the gems of the mineral world,



MARINE LIFE IN THE SHALLOW WATERS OF THE BAY OF NAPLES REPRODUCED IN GLASS





A PANEL SHOWING THE HUNDREDS OF FAMILIES OF COLEOPTERA (BEETLES) AND OF LEPIDOPTERA (BUTTERFLIES AND MOTHS). BOTH LOCAL AND EXOTIC INSECTS APPEAR.



ANCIENT MINERALS MAKE MODERN PROBLEMS: ATOMIC BOMB MINERALS ON DISPLAY INCLUDE SPECIMENS OF URANINITE OR PITCHBLENDE, CARNOTITE, BERYL, AND OTHERS.



so there are two cases of gems in the rough, just as they were torn away from Mother Earth. These are standard things. Our curator of minerals, David M. Seaman, is working on a group of minerals called pegmatites, related to granite. Some of them are quite striking, so we have added some of the results of his latest expedition to Colorado to complete the display of earth treasures.

Let us turn from the minerals that are used to provide the delicately tinted glass, to the models themselves. How else could one preserve the iridescent, fragile jellyfish, which dries up to almost nothing when taken from the water, or becomes opaque and ugly when preserved in alcohol or formaldehyde? How else could one show the delicate blue tracery that is penicillin, the mold that produces the wonderdrug, or the intricacy of other minute objects? All these and many more are permanently portrayed in glass.

Would you like to see the difference between termites and ants? There are glass models of both, twenty times normal size. Do you think that milady's hat looks funny? The milliners of today are "pikers" in comparison with the Designer of the head decorations of some of the insects. Look at them and laugh—or get some new ideas. All this in glass.

Many people are fully cognizant of the enormous numbers of insects, but few realize that not only do they outnumber all other visible living things taken together, both plants and animals, but also that there are more kinds of them than of all other things. We have tried to exhibit a sample of this tremendous variety and to show how they are related to each other in our "Family Tree of the Insects."

Here in a twenty-eight-foot panel we

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The experience of Walter R. Sweadner, curator of entomology at the Museum for the past six years, provides an interesting example of a hobby that developed into a profession. Dr. Sweadner had caught butterflies since he was "knee-high to a grasshopper." Consequently in 1929, when ill health prevented him from pursuing the engineering career for which graduation at Carnegie Institute of Technology had prepared him, he turned to teaching biological sciences at the University of Pittsburgh. During the next ten years he also did part-time work at the Museum. Later taking his doctor of philosophy degree at the University, he is now an assistant professor on the faculty. He was appointed to the entomological staff of the Museum seven years ago.

have assembled examples of all the more spectacular families of the insects—hundreds of them. Hundreds of other families have been omitted because their members are too small or vary minutely from each other. Each of these families contains from one to thousands of species but we show only one or two. Some you have never seen before. One called *Merops ruber* is a very rare survivor of the Coal Age insects; another, so small and fragile that it must be mounted on a glass slide, is a rare parasite on wasps. On the beetle branch of the tree are the world's largest and smallest insects, the former larger than this page and the latter smaller than the dot on this "i." Here are displayed fossil insects that once lived in the coal swamps, some that probably pestered the dinosaurs, and others that got caught in the mud of waterholes from which the three-toed horse drank.

The prize display is the famous Avinoff collection of Central Asiatic Parnassius butterflies, shown to the public for the first and only time. These beautiful and fragile creatures once rode the winds of the high barren mountains of Tibet, Kashmir, Turkestan, and West China. One does not take an afternoon off to chase these butterflies—in fact, one just does not chase them. They live so high in the mountains that the thin air prevents it. To quote Dr. Avinoff, "You run twenty feet and fall flat on your face gasping for breath."

One must organize an expedition and climb for weeks to get a tiny *simo* in the gorges of the Indus River, to get the gorgeous *autocrator* in the almost inaccessible mountains of Afghanistan or a *przewalski* from the almost lifeless mountains of eastern Tibet. This last insect has been taken only three times: by a Czarist Russian exploring mission, by the expedition of a German named Henne, and by the Kelly-Roosevelt expedition that found the giant panda. We have specimens from the latter two.

You will note that there are no specimens from the interior of Tibet. That does not mean that there are none there, but just that man can't "take it." The butterfly lives where man cannot go. Perhaps when the first spaceship lands on the moon it will be greeted by the sun shining on the delicate wings of a Parnassius butterfly.

## Have you reviewed your will this year?

The Revenue Act of 1948 contains radically different provisions in regard to Federal estate and gift taxes, as well as income taxes. Under certain conditions, reductions in estate and gift taxes can be realized. It is



strongly recommended that you re-examine your estate plans.

Our Trust Department will welcome the opportunity to review your estate plans with you, your life underwriter and your attorney.



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### BOTANY HERE

(Continued from page 129)

cuted by Ottmar F. von Fuchrer, are outstanding educational museum exhibits.

### AWAITING PUBLICATION

A revised and enlarged second edition of the writer's *Manual of the Mosses of Western Pennsylvania* awaits publication. Charles M. Boardman, secretary of the Botanical Society, has contributed to it several of the mosses found since the first edition was published. An extensive work on the flora of western Pennsylvania is nearing completion, the text being prepared by the writer, and the illustrations, consisting of about three hundred water-color plates depicting the flowers in natural size, painted by Andrey Avinoff.

### GREEN LIGHT

(Continued from page 121)

slopes flashed as red on my mental image as the leaves of maples in adjacent woods. A distant, pastured acclivity scarred with gullies I visualized as brown as the oak

leaves across the road, betokening capacity only for timber production. After two days I stood on the same vantage point, as sunset glorified the changes wrought by men and machines. Autumn colors still predominated on my imagined map as they did in woodland patches nearby, but yellow warning signs had been heeded, red signals had been obeyed, and brown pastures were being returned to forest. Next year clear water will seep through vegetation and trickle downhill, its progress impeded by cover crops, contour strips, and gentle terraces, unsullied by earth colors that belong on maps instead of in drinking cups. Rich pasture will clothe orange land, and green crops will grow upon red land!

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